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Color Harmony in Window Draperies

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COLOR HARMONY IN WINDOW DRAPERIES

by AGNES ROWE FAIRMAN

Illustrations by
JOHN RAE

A BOOK OF INTERIORS ILLUSTRATING THE PRINCIPLES OF CORRECT DRAPING IN PERMANENT COLORS

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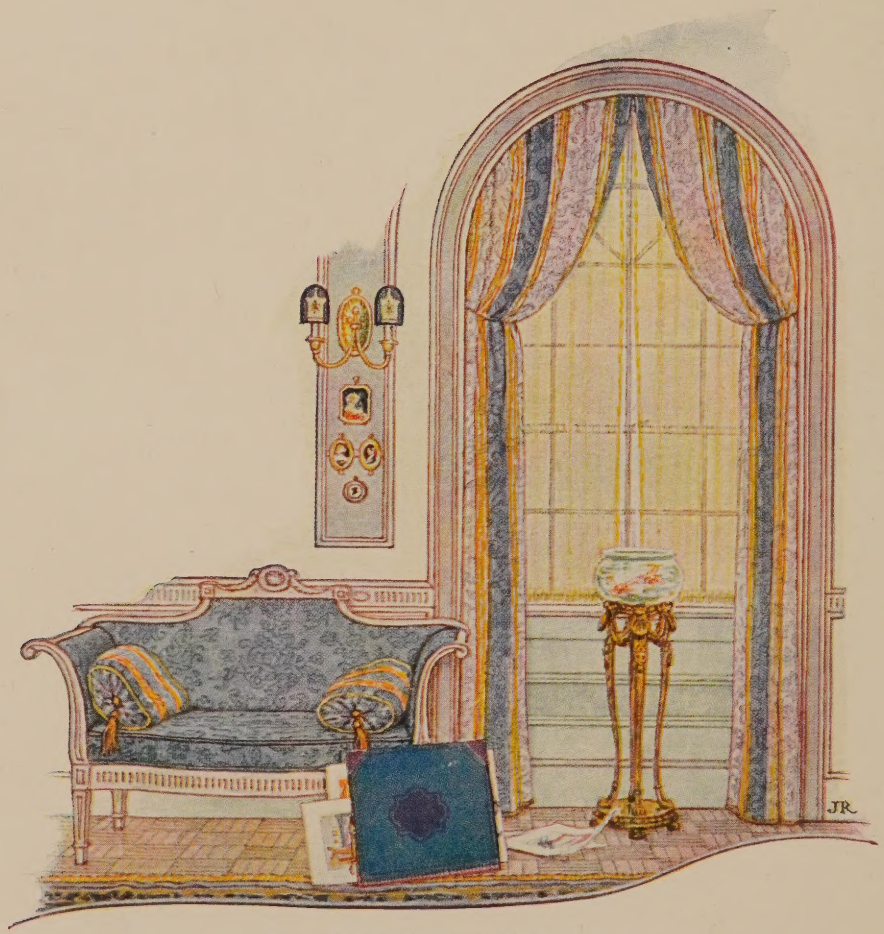

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COLOR HARMONY IN WINDOW DRAPERIES

NO one thing does so much to make or mar a room as the treatment of its windows. One reason why so many otherwise "good" rooms are spoiled by their window hangings is because we usually go about the selection of curtains and draperies with little more than the idea of what we think pretty or attractive in mind, quite forgetting that *only* materials especially made to withstand exposure to sun and dust will *remain permanently attractive in use.*

And not alone as regards the selection of curtain materials but in choosing a *style* of window treatment we are prone to make the common mistake of thinking first and last of the draperies we have liked in other people's houses, leaving quite out of account how different may be the specific requirements of the windows in our own homes.

For it is not a matter of "what kind of curtains are most used in living rooms," or "what style of draperies are appropriate for dining rooms," or bedrooms—since almost any suitable material, *rightly handled*, may be effectively used in any room in the house, provided only that in richness or simplicity it is in keeping with other furnishings. It is *the window itself* which should be our chief concern; its outlook; whether or not it is a sunny exposure; its decorative possibilities, or limitations, as prescribed by its architecture, and the general use of the room where the curtains will be hung.

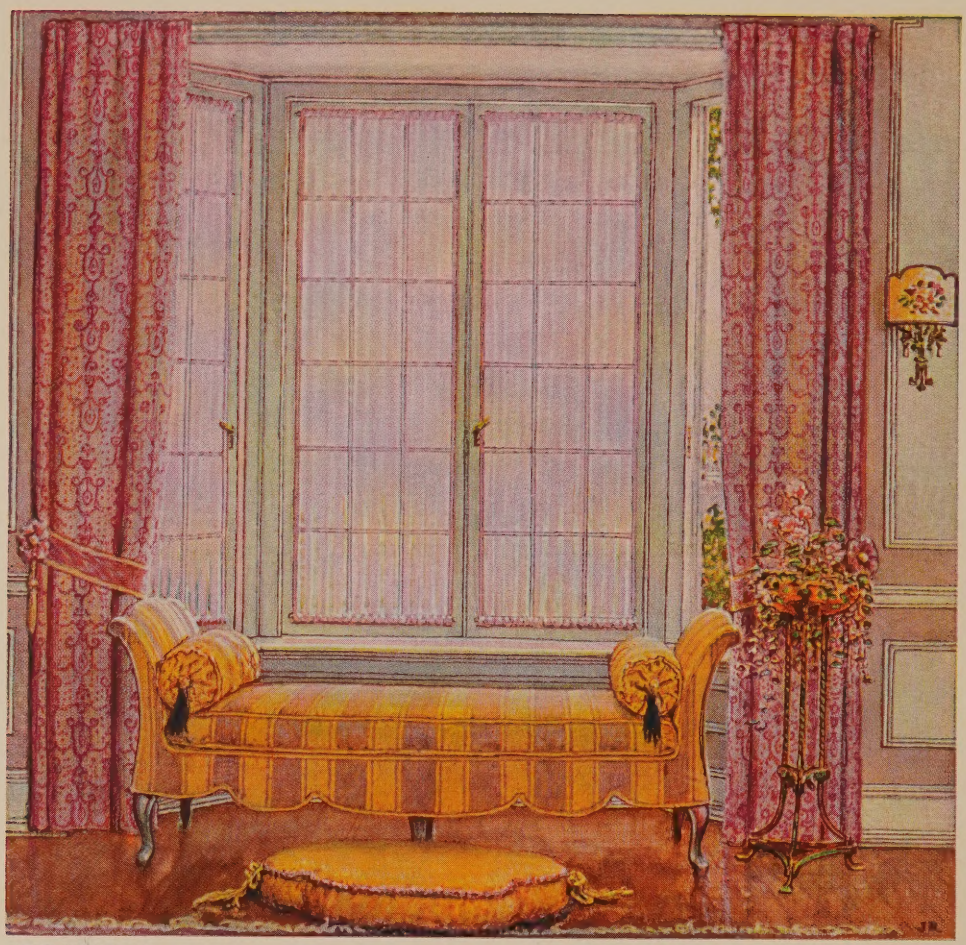
For example, should the curtains in question effectively screen the windows from the gaze of too-near neighbors or passers-by, or, at that particular window, is it only necessary to hang a soft and filmy fabric, just enough to soften and subdue the light?

Again, where the window opens upon a garden or beautiful lawn, is it not obviously better that the curtains of whatever kind be hung on rings, rather than shirred on the rods, so as to be the more easily drawn back to admit the view—especially since the soft-toned fabrics in vogue today do not clash with the beauties of nature as the wash curtain of the past generation was almost certain to do?

Next to consider after the use and exposure of the window is its own peculiar shape and size, since certain types of windows demand certain styles of treatment—as suggested by our illustrations—and since these particular kinds of hangings require, in turn, certain kinds of fabrics if they are to look and hang just as they should—materials heavy or light weight, opaque or transparent, lustrous or dull of finish as the case may be.

Finally, *after* having decided upon the general treatment of the windows of a room, and the nature of the fabrics to be used—as determined by all these considerations of outlook, exposure and architecture—then, and *only* then, should come the actual selection of drapery materials according to individual taste and bearing in mind the color scheme of the rooms to be curtained.

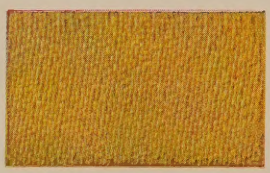
Often, indeed, the choice as between two or a dozen fabrics is merely a matter of personal preference, one, as we have attempted to show by illustration, being quite as "good style" as the other. But in one respect this



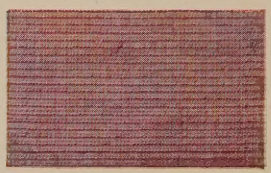
DRAWING ROOM, SHOWING FORMAL TREATMENT OF WINDOWS WITHOUT USE OF A VALANCE

50-inch ADAM ARMURE, No. 7613, color 742

50-inch YOREDALE STRIPE, No. 6486, color 35



50-inch SATIN BRILLIANT, No. 1393, color gold



50-inch SUNDALE, No. 1319, color 6

Overdraperies—Adam Armure, a rich fabric reproducing an authentic design of the Adam Period; wide range of color combinations.

Glass Curtains—Sundale, an especially lustrous artificial silk gauze; full color line; particularly well adapted for French casement windows, as above, because shirred close to the glass it is still semi-transparent.

Upholsteries—Striped Yoredale, soft but strong fabric, equally suitable for upholsteries or draperies; many color combinations. Floor cushion in Satin Brilliant, plain satin.

question of desirability narrows down to a matter of common sense summed up in the few words, "*are the goods sun-fast?*"

CURTAINS THAT STAY "NEW"

For of what use is a delicate color scheme in your bedroom if with a few weeks' exposure to light its delicate beauty has faded away?

To what end do we work out a striking decorative effect in living room or sun parlor if it is only to be a brief few months till the sun has robbed it of all its glory and instead of a splendor of coloring which, in its boldness or richness, was really stunning or "smart," we have left only an attempted color-scheme faded and consequently crude?

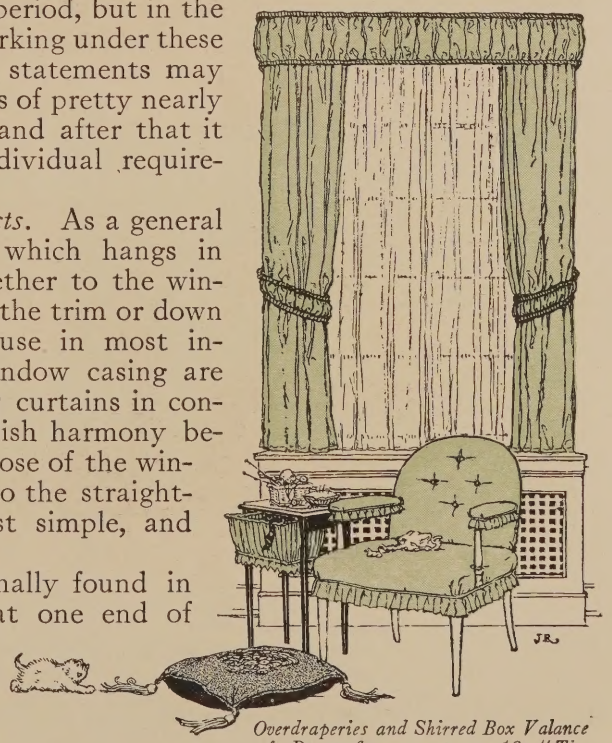
On the other hand, no woman who takes pride in her home wants common sense draperies at the sacrifice of decorative effect. Of *Orinoka Guaranteed Sunfast and Tubfast Fabrics* it can never be said that serviceability must be purchased at the expense of anything either in beauty or style. In *Orinoka Guaranteed Sunfast and Tubfast Fabrics* we find the sheerest or richest or softest of materials, with all the lustre of silk when desired, yet always a fabric that neither sun can fade nor dust corrupt because, when soiled, it may be laundered at home just as any muslin curtain, with care, is "done up." In this connection it is well to remember that light-weight drapery fabrics should never be rubbed or put through a wringer but carefully squeezed so that the threads of the material will not become twisted. Also, the use of soap flakes, such as Lux, insures best results.

REGARDING CURTAINS IN GENERAL

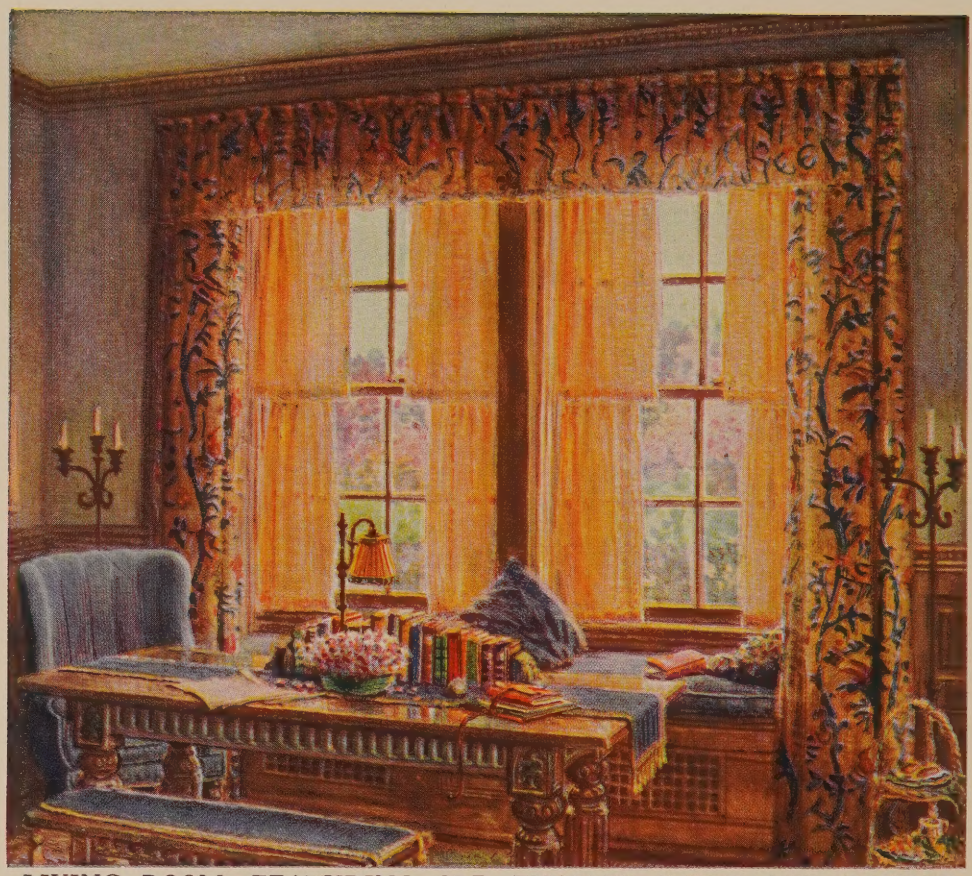
First, to lay down a few broad rules applying to curtains in general: The Period Room requires, of course, draperies to conform in materials and in style with the given period, but in the average home we are not working under these restrictions. A few general statements may be made concerning curtains of pretty nearly every kind and description, and after that it is only a matter of the individual requirements of each room.

Straight and Draped Effects. As a general thing that curtain is best which hangs in straight unbroken folds, whether to the window sill or to the bottom of the trim or down to the floor. This is because in most instances the lines of the window casing are straight, and by making our curtains in conformity we at once establish harmony between the architectural purpose of the window and its decoration. Also the straight-hanging curtain is the most simple, and simplicity is invariably best.

An exception is occasionally found in the odd window—perhaps at one end of a room wherein all the other openings are French doors having arched tops, or the

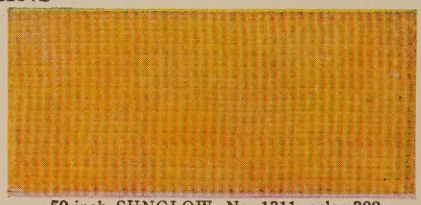


Overdraperies and Shirred Box Valance of Dragonfly—see page 12—"Tie-Backs" shirred and corded to match valance effect.



LIVING ROOM, FEATURING OLD ENGLISH STYLE AND DOUBLE SASH CURTAINS

50-inch CHINTZ MADRAS, No. 8522, color 15



50-inch SUNGLOW, No. 1311, color 302

50-inch ANTIQUE VELOURS, No. 6101, color 27

Overdraperies—Unlined side-curtains and valance of Madras, a semi-transparent, double-faced fabric, showing chintz pattern in either soft or brilliant colors. For other styles of this weave see pages 12 and 13.

Glass Curtains—One pair of Sunglow hung on each sash; a very transparent and lustrous fabric which is obtainable in a wide color range of two-tone and solid color effects.

Upholsteries—Antique Velours; blue pile with rose background giving iridescent effect; many color combinations.

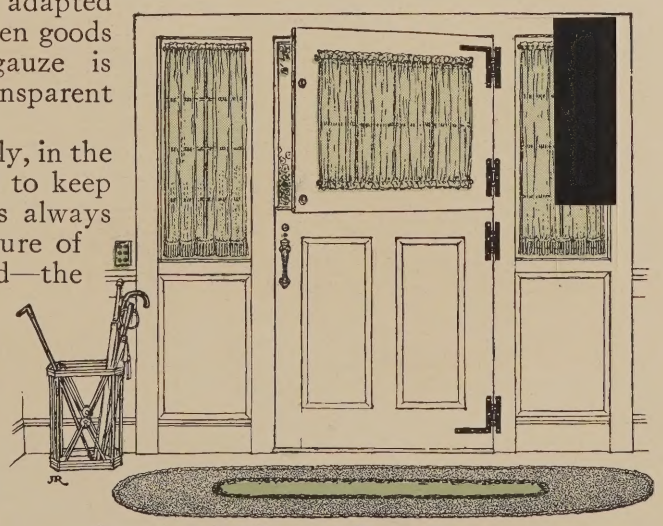
window which occurs at the far end of a hall—when it may be good decoration to have the curtains caught up in a simple drapery as shown, for example, in our frontis-piece. Also where the window itself shows a curved line it is often well to follow the architect's plan.

Again, any side curtains, even sometimes very thin draperies, may be loosely held back with cord and tassels, or with "tie-backs" made of the same or of contrasting material, without seriously interfering with the desired straight-line effect, provided there is no attempt to loop up or drape the curtains in any forced decoration. But to tie back our sash curtains is inexcusable since a curtain is supposed to be hung closely over the glass only when necessary to screen the interior from the street and so, if put up at all, why deliberately uncover the windows again? If one can as well leave the glass uncovered it is far better to make for such windows the regular casement draw-curtains described in detail further in the back of our book. The only exception is the typical cottage window where sometimes we find the old-fashioned ruffled curtains looped back with a quaint and pleasing effect.

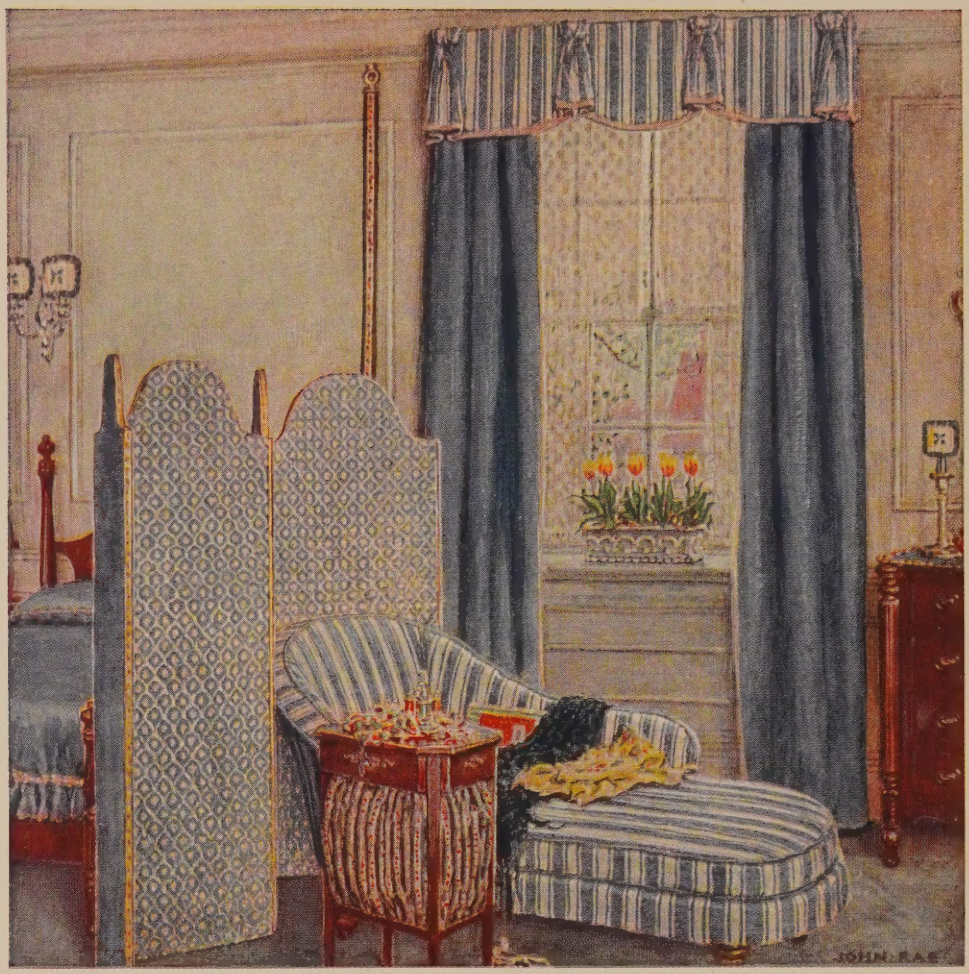
Another thing to bear in mind is that the sash or the casement curtains, or both, should show a general similarity from the outside of the house, at least on every floor, both as regards color and style, not only because of appearances from the street but also because such an effect on the inside of a house is more simple and therefore in better taste.

Choice of Fabrics. As to deciding upon the character of materials to be used, the only definite rule that can be laid down is that where the walls show a design the curtain goods should in almost every instance be plain; but, on the other hand, given a background of plain walls, the curtains may be chosen either with or without a pattern, depending upon how much else in the way of design is used in the room. Often a striped material may be effectively used in combination with a plain goods (see illustration on page 8), and where a plain color effect is desired, yet not a perfectly plain material, there are various *Orinoka Guaranteed Sunfast and Tubfast Fabrics* from which to choose, including many self-patterned goods and others showing the design woven in self-colors on an open mesh. These are especially well adapted for casement curtains when goods heavier than a thin gauze is wanted and yet a semi-transparent effect must be kept.

Choice of Color. Finally, in the matter of color it is well to keep in mind that the curtains always stand between the furniture of a room and its background—the walls and ceiling and floor. Between the dominant background color and the prevailing tone of the furniture upholsteries the curtains must act as a harmonizing factor, and



Conventional Hall Door and Window Treatment. Glass Curtains of Sunwich—see page 13



BEDROOM, FEATURING COMBINATION OF PLAIN AND STRIPED FABRICS

50-inch BILTMORE BROCADE, No: 5588, color 5

50-inch STANLEIGH STRIPE, No. 6016, color 4

50-inch POMPADOUR STRIPE, No. 7908, color black

50-inch ROSLYN GRENADINE, No. 7711, color 231

Valance and Chaise Longue—Stanleigh Striped Satin; soft but very firm texture with high satin sheen; popular color combinations.

Side Draperies—Derby Satin to match Stanleigh Stripe.

Sash Curtains—Roslyn Grenadine; small all-over design in cream color, open mesh effect. Obtainable in solid and blended colors.

Screen—Biltmore Brocade, comes in charming color effects for hangings and upholsteries. *Sewing Table* upholstered in Pompadour, a French flowered stripe. Comes in many colors.

it is for this reason that we so often make a point of covering at least one piece of furniture in exactly the same color as that of which the draperies are made.

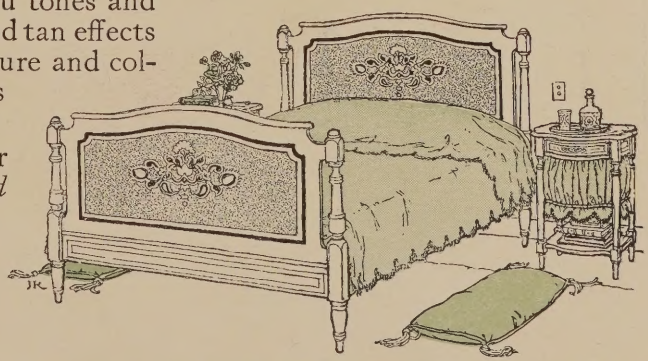
SASH CURTAINS, CASEMENT CURTAINS AND DRAPERIES PROPER

Now for convenience in taking up this broad subject of window treatments let us make three arbitrary classifications, dividing the various kinds of hangings into Sash or Glass Curtains, Casement Draw-Curtains and Draperies: by Draperies meaning the Side Curtains, with or without a valance, as the case may be, and made either to draw across the window when desired or to hang merely as a line of color at the sides, but in any event curtains somewhat more formal than the soft casement curtains and primarily decorative in effect. The Sash Curtain and the Casement Curtain are often one and the same thing, and, again, in some instances, a single set of hangings may answer for both practical draw-curtains and decorative draperies. We make the above very wide classification merely to simplify the problem of her windows for the home-maker.

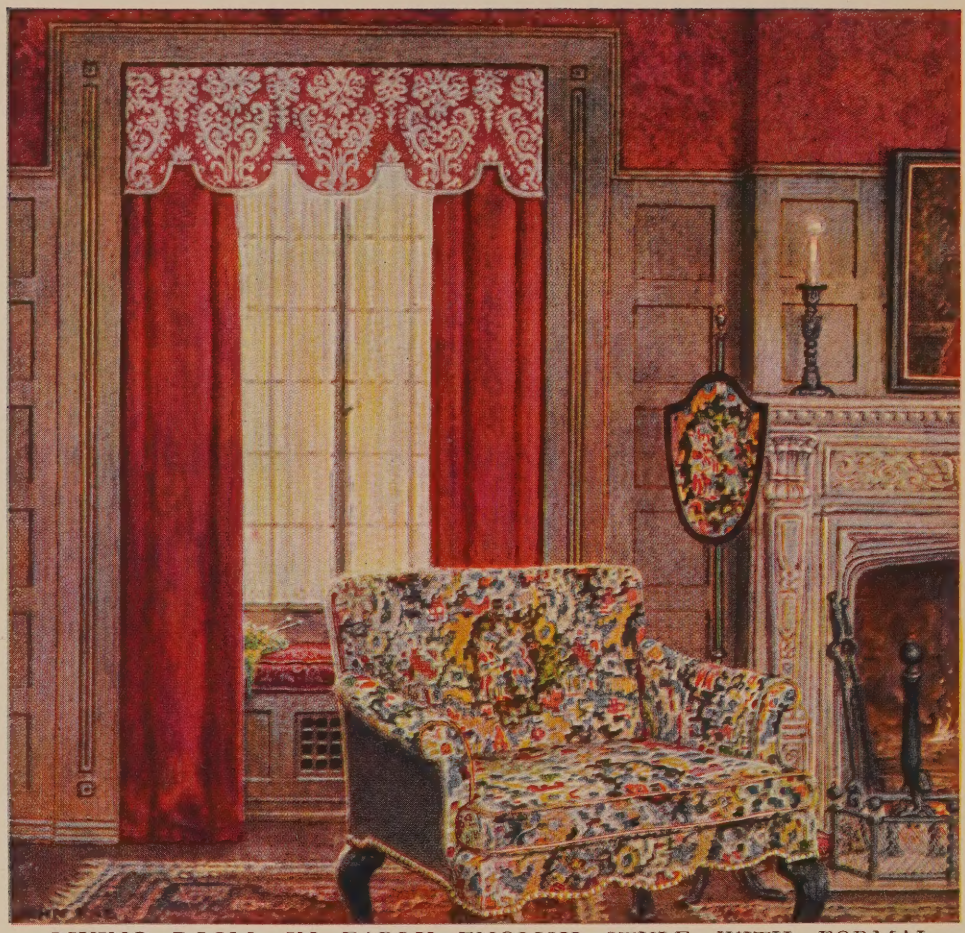
Sash or Glass Curtains. By these terms, then, we refer to the thin curtain which is properly hung close to the window panes where formerly only net or muslin curtains were put up in the average American home. As in the case of so many other phases of interior decorating, when "going abroad" ceased to be a luxury of the few and became instead the privilege of the many, we began to see the folly of our ways, and the thing that only a few years back was often the one discordant note in an otherwise harmonious room—the crude white of its glass curtains—began to give way to the now popular use of interesting soft-toned stuffs instead. It only remained for The Orinoka Mills to perfect the art and science of sunfast dyeing and weaving so that enough kinds and colors in *guaranteed sunfast and tubfast goods* could be put on the market to bring the indisputable charm of delicately colored glass curtains within reach of the average purse as well as to satisfy the most fastidious demands.

The Charm of Color in Sash Curtains. Once the coveted beauty of soft-toned glass or sash curtains could be regarded as a safe investment rather than as a perishable extravagance, their instant popularity was assured, with the result that in the better class of homes today, both in city and suburb and country, we find sash curtains of gauze or other colored casement cloths given first preference; even the putty, beige and ecru tones and the many neutral gray and tan effects having a softness of texture and coloring that at once gives distinction to a room.

Moreover, the thinner *Orinoka Guaranteed Sunfast and Tubfast Fabrics*, so much in vogue for sash curtains, will not only soften the light coming through



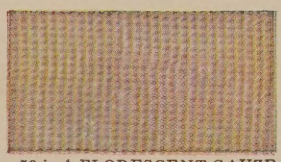
Scalloped Bedspread with Bolster Turn-Over of Kelvedon—see page 12



LIVING ROOM, IN EARLY ENGLISH STYLE WITH FORMAL DRAPERIES AT HIGH WINDOW

50-inch DAMASK BRILLIANT, No. 1372, color 3

50-inch RADIANT DAMASK, No. 1389, color mulberry



50-inch FLORESCENT GAUZE, No. 5877, color 324

50-inch SATIN BRILLIANT No. 1393, color mulberry

Overdraperies—Side-curtains of Satin Brilliant lined and interlined. A very rich highly lustrous fabric, particularly adaptable for fine hangings. *Valance*, shaped on buckram foundation, of Damask Brilliant, ground color matching the side curtains. Procurable and equally effective in other colorings.

Sash Curtains—Florescent Gauze, fine texture, very sheer, soft, and lustrous. Variety of colors.

Upholsteries—Upper wall covered in Radiant Damask, goods of same character as side-curtains but with self design.

your windows, but, being had in the widest possible range of colors, may be selected so as to diffuse over all the room a tone which will harmonize with its particular color scheme. It is astonishing how much difference just this one detail in color harmony will affect the final result of a decorative scheme; not only in the daytime, when sunlight filtered through a prettily toned fabric is always attractive, but at night when artificial light thrown on softly colored curtains does much to enhance the beauty of a room.

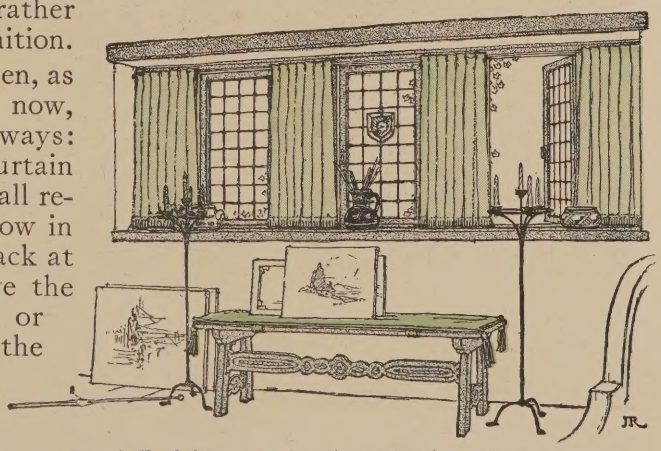
The objection sometimes heard that cotton materials appear lifeless under unfavorable conditions does not enter into the question here. As *Orinoka Guaranteed Sunfast and Tubfast Fabrics* are made, employing a very fine grade of mercerized cotton having the soft lustre of silk and also fibre silk whenever its use is desirable to enhance the effect, sash curtains of Orinoka materials are no less beautiful by night than by day, retaining all of their lustre all the time.

Another thing to keep always in mind in the selection of materials for glass curtains is that anything having a yellow or golden tone will do much to atone for lack of sufficient sunshine in a dreary or cold room. This is a fact so widely recognized as to hardly need repetition, but in similar fashion, and not so well known, materials having a rosy tone will lend an atmosphere of warmth and cosiness to a living room or any room where such an effect is desired. The cheerfulness of the "sunshine tones," as all of the yellows and golds and mellow tans are commonly called, makes them particularly desirable for most living rooms, but there are times when the subtlety of a faint orchid color for sash curtains in a bedroom, or delicate green in a dining-room or breakfast porch, will produce wonderfully pleasing results.

CASEMENT DRAW-CURTAINS

Coming now to Casement Curtains, the term today is rather indiscriminately applied to any curtains made to come either to the window sill, or just below the line of the wood trim, which are hung on rings with a draw-cord, regardless of whether or not the windows so treated are, properly speaking, "casement windows"; *i.e.*, windows arranged to open on hinges at one side. We will use the term here in its broad and generally accepted sense rather than in its precise definition.

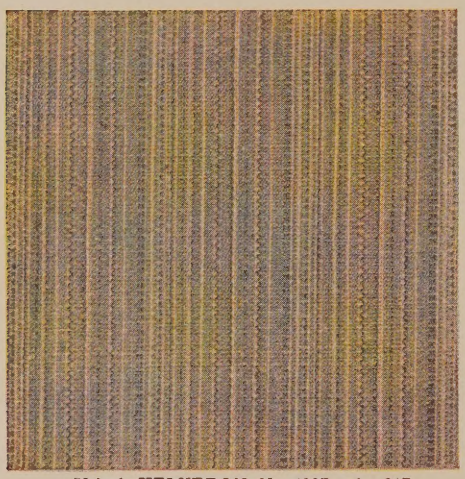
Casement curtains then, as we shall consider them now, may be used in three ways: First, the casement curtain which in itself answers all requirements of the window in question, being drawn back at the sides so as to leave the window panes exposed, or drawn over the glass, as the needs of the moment demand; Second, the casement curtain used



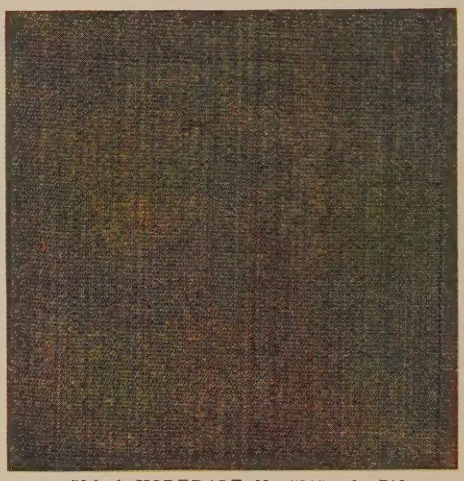
French Headed Casement Curtains of Venetian or Striped Yoredale—see page 13. Curtains made to draw entirely over windows at night.

50-inch KINTBURY, No. 5306, color 150

50-inch MADRAS, No. 7824, color 711

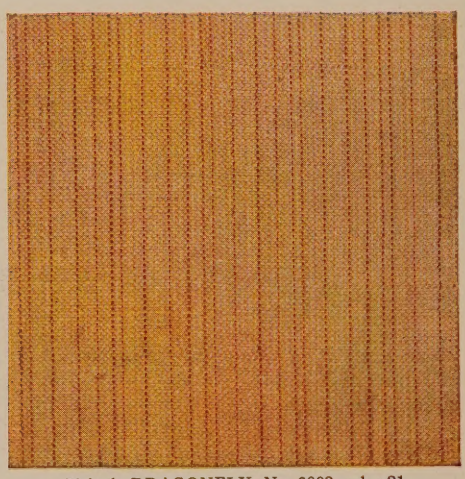


50-inch KELVEDON, No. 4997, color 217



50-inch YOREDALE, No. 5265, color 716

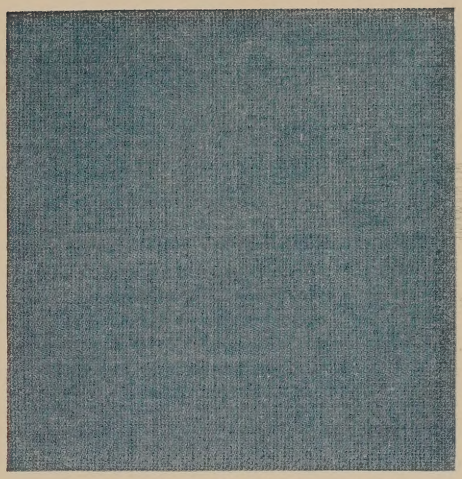
45- and 50-inch LUSTERGLOW, No. 8480, color 50



50-inch DRAGONFLY, No. 6003, color 21

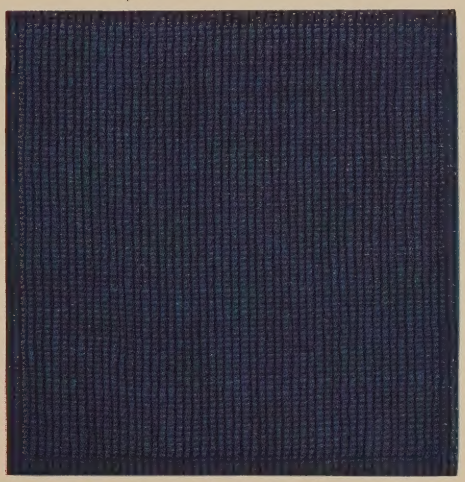
Each of the twelve *Orinoka Guaranteed Sunfast and Tubfast Fabrics* shown on pages 12 and 13—and illustrating materials used for curtains in the marginal sketches of this book—may be had in the widest possible range of colors, embracing often subtle gradations of hue and including the popular neutral tones.

50-inch ART SILK MADRAS, No. 1368, color **102**

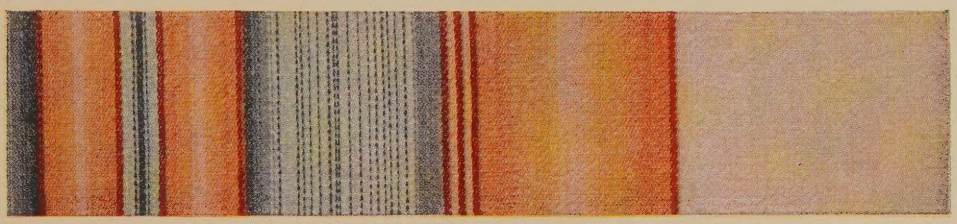


50-inch RAYDON, No. 6481, color **30**

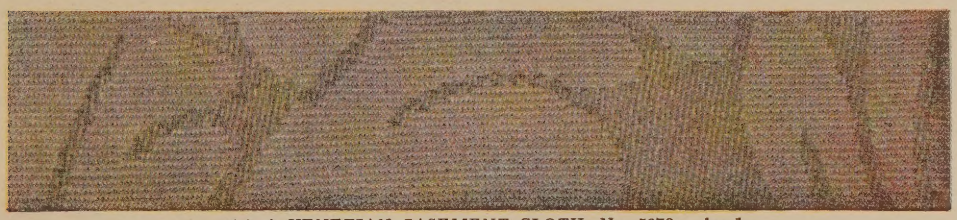
50-inch GLOSETTE, No. 8671, color 653



32- and 50-inch SUNWICH, No. 5085, color 1221



50-inch STRIPED YOREDALE, No. 5946, color 401



50-inch VENETIAN CASEMENT CLOTH, No. 5670, color 1

All *Orinoka Guaranteed Sunfast and Tubfast Fabrics* are *dyed in the yarn*, by our own special process, which renders them absolutely fadeless and changeless from exposure to sun, air or water. All patterns are woven in the goods and in no instance is the design a print. The lustre, too, is permanent.

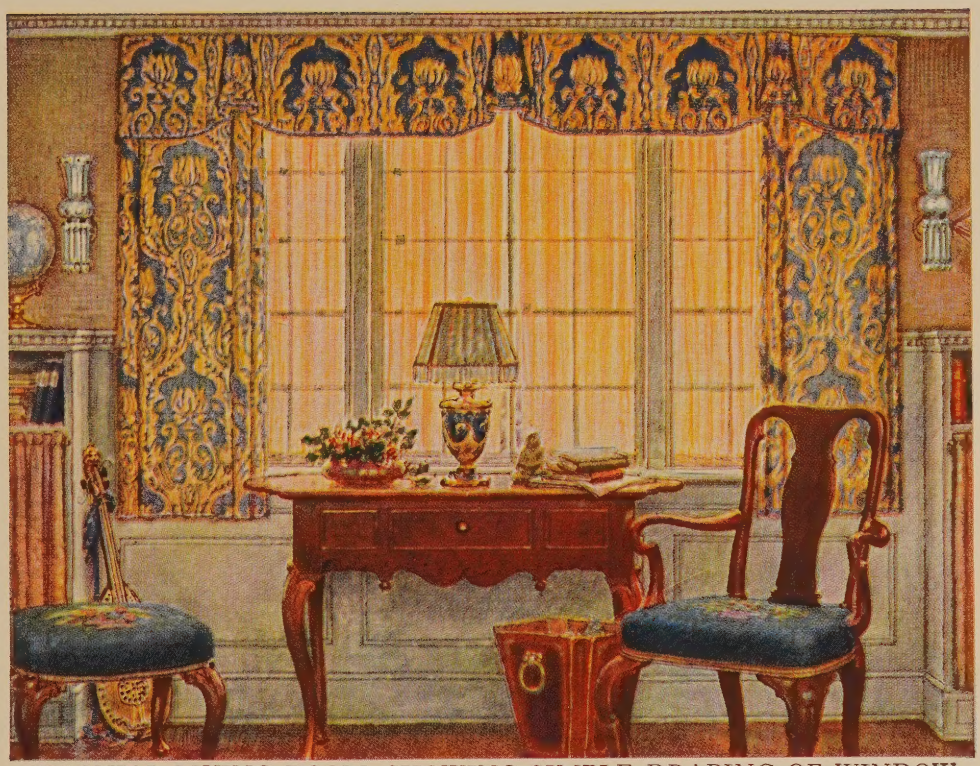
together with more decorative side draperies, in which event the former is hung inside the window casing where it takes the place of a fixed glass curtain, so that the windows themselves may be covered or uncovered at will; Third, the reverse plan where a simple casement curtain is hung on the outside of the wood trim, taking the place of a more formal side drapery and made to draw over the glass curtains only at night. In any event the casement curtains will be of an unlined curtain material and be made straight and full and simple. Where short draw-curtains are hung with a valance, they come rather under the head of draperies.

One advantage of casement curtains at our windows is that when the material used is not too thin they often afford sufficient protection from the world without, as well as from the too strong glare of the sun, so that recourse to roller shades is unnecessary. By following the popular English style of hanging two pairs of curtains at each window—where the size of the window permits—one on the upper and one on the lower sash, we may keep the former drawn all of the time so that the light coming in at the top of the window will be subdued in the same manner as by a roller shade, while the lower sash curtains may be pulled back in the day time if preferred and only drawn for privacy at night. The charm and sense of seclusion given to a room after sundown by drawing softly colored curtains over the windows would seem sufficient excuse for the use of casement curtains in any room, unless the side hangings have been made full enough and especially designed for this purpose as well.

Another feature which recommends the choice of casement curtains wherever practicable is that in hot weather when formal draperies, even though of *Orinoka Guaranteed Sunfast and Tubfast Goods*, may seem an unnecessary encumbrance, or when we may wish to take down our more decorative hangings just for sake of a change, we may depend upon the useful casement curtain to save our homes from that bare and cheerless look of the undraped window which often makes a room appear so sadly different during the summer months.

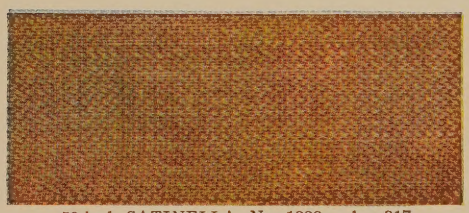
Sash Curtains of Glosette—see page 13. Deep Transoms, hung with small pairs of curtains of same material.

A thing that is doing much to make the use of casement curtains even more popular today is that with *Orinoka Guaranteed Sunfast and Tubfast* process of dyeing we do not need to confine ourselves to neutral tones—the tans and grays and putty colors of the more familiar casement cloths—but may enjoy the advantages of casement curtains at any window where need of a warmer coloring is felt. In *Orinoka Guaranteed Sunfast and Tubfast Goods* we have for selection not only every subtle gradation of tone in the fabrics of neutral hues, but also

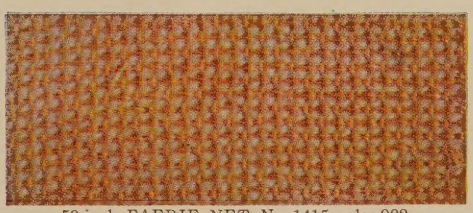


COLONIAL LIVING ROOM, SHOWING SIMPLE DRAPING OF WINDOW GROUP

50-inch MODENA, No. 1360, color 202



50-inch SATINELLA, No. 1333, color 317



50-inch FAERIE NET, No. 1415, color 902

Overdraperies—Unlined curtains with shaped and pleated valance of Modena, a taffeta damask with design woven in contrasting color; high luster. Many patterns and color combinations.

Sash Curtains—Faerie Net; soft, transparent fabric for glass curtains, particularly interesting because of uneven surface and high luster; all popular colors.

Upholsteries—Bookcase curtains of Satinella—see description on page 19 where used for trimming other curtains.

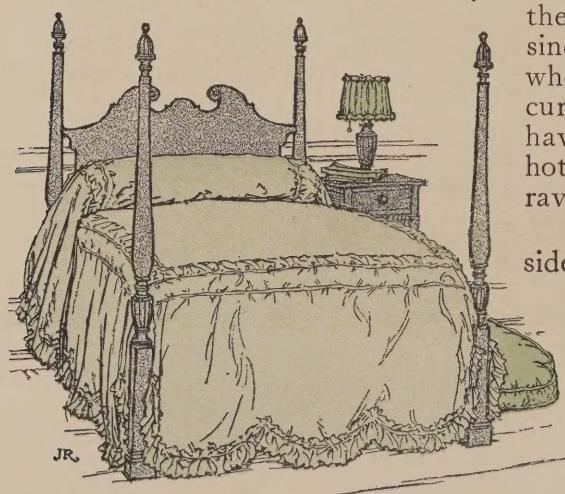
an endless variety of casement curtain goods patterned after the fine old damasks and textiles used in England and France and Italy in the seventeenth and eighteenth centuries when such fabrics were often hung at casement windows, even in simply furnished rooms, giving a richness of color and decorative effect that we do well to strive for in modern homes, now that one need no longer consider money extravagantly spent when put into colored curtain stuffs.

DRAPERIES:—SIDE CURTAINS AND VALANCES

Leaving now the question of Casement Curtains and coming to the matter of outside hangings, or draperies proper, a feature which at once endears *Orinoka Guaranteed Sunfast and Tubfast Fabrics* to the home-maker is the fact that with them no linings need be used, either for side-draperies or valances, as is so necessary to preserve the life of any silks or other fine fabrics comparable in effect with Orinoka goods. *Orinoka Guaranteed Sunfast and Tubfast Fabrics will not rot with exposure to sun; will not change with exposure to rain;* and not alone the *color* but the *character*, the "*life*" and the *lustre* of the *Orinoka Guaranteed Sunfast and Tubfast* curtain, *remains* no matter where it hangs, nor for how long a time it hangs, at any window in your home.

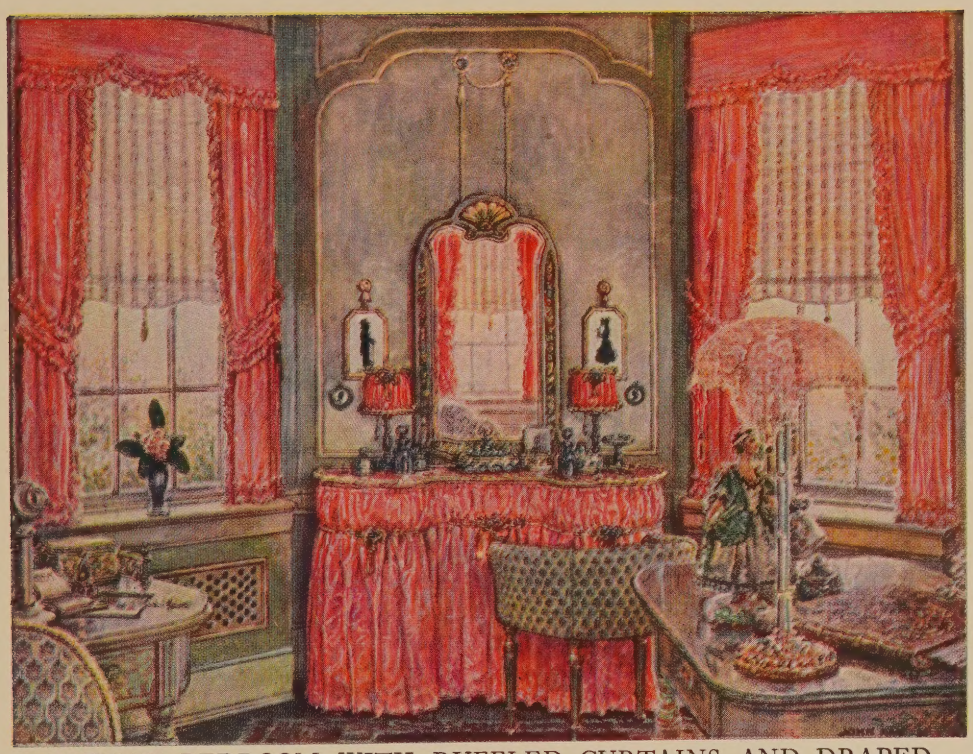
This saving in cost of draperies by eliminating the curtain lining is sometimes a surprisingly large item of economy, and, moreover, in many instances the unlined curtain hangs in softer folds at the window, for which reason it is often preferred by the modern decorator. Again, in rooms where it is desirable to keep the effect of size as large as possible, the less heaviness in effect we have in our window hangings the better, especially for summer use.

And this brings up a point made further back, but which we want especially to emphasize, and that is the mistake of stripping our windows bare in summer months, or at least leaving them colorless save for the crude green shade. As a well-known writer once remarked, "A house without curtains in summer time is as dreary as breakfast without coffee." Thanks to *Orinoka Guaranteed Sunfast and Tubfast Goods*, thousands of homes today are attractive the year round which formerly lost much of their charm with the advent of June, since draperies of these materials, whether side curtains, or casement curtains, or colored glass curtains, have nothing to fear either from the hot sun or sudden showers, or the ravages of summer dust.



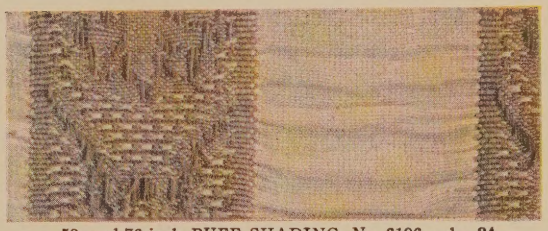
Bedspread and Bolster Roll of plain Yoredale—see page 12. Self trimmed with ruffles and bands of puffing.

First to decide in the matter of side hangings is whether our windows are to be curtained individually or to be given a group treatment. In most rooms of fair size there will occur one or more pairs of windows or a group of three or four, either of even size or the familiar wide

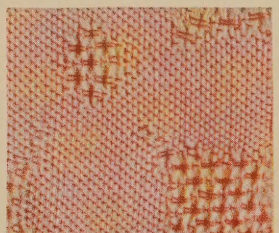


FRENCH BEDROOM WITH RUFFLED CURTAINS AND DRAPED DRESSING TABLE

50-inch BYZANTINE, No. 7387, color 8



50- and 76-inch PUFF SHADING, No. 6196, color 24



50-inch ROSLYN, No. 7686, color 232

50-inch RAYDALE, No. 1345, color 520

Overdrapery—Side Curtains and fitted Valance trimmed with picot-edged ruffles, all of Raydale, an art-silk taffeta of high luster which may be had in a variety of colors.

Roller Shades—Of Puffed Shading, finished with scalloped apron below shade stick.

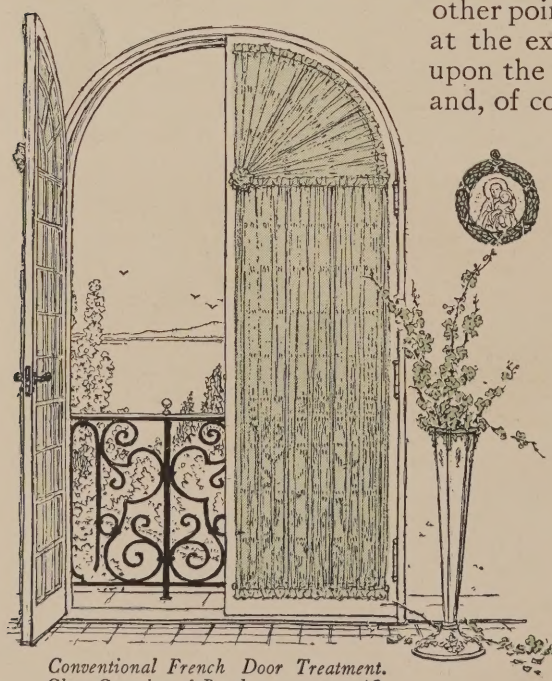
Dressing Table—Draped with Raydale to match curtains. *Lamp Shade* of plain Sundale over an interlining of figured Roslyn Grenadine, the design of which shows through when lamp is lighted.

Upholsteries—Of Byzantine; close woven reproduction of an old fabric which comes in many color combinations.

window flanked by a smaller one at each side. In any of these cases it is usually better to resort to the group treatment, considering the two or three, or more, as the case may be, as one unit in so far as the side draperies are concerned. Each window should be given its own individual glass curtains, if glass curtains are used at all, as on page 15, and sometimes even individual casement curtains. But in the matter of side hangings, either the one pair of curtains with a connecting valance will suffice, as on page 6, or we may have a single curtain at the intervening spaces between the windows, in addition to the curtains at either end.

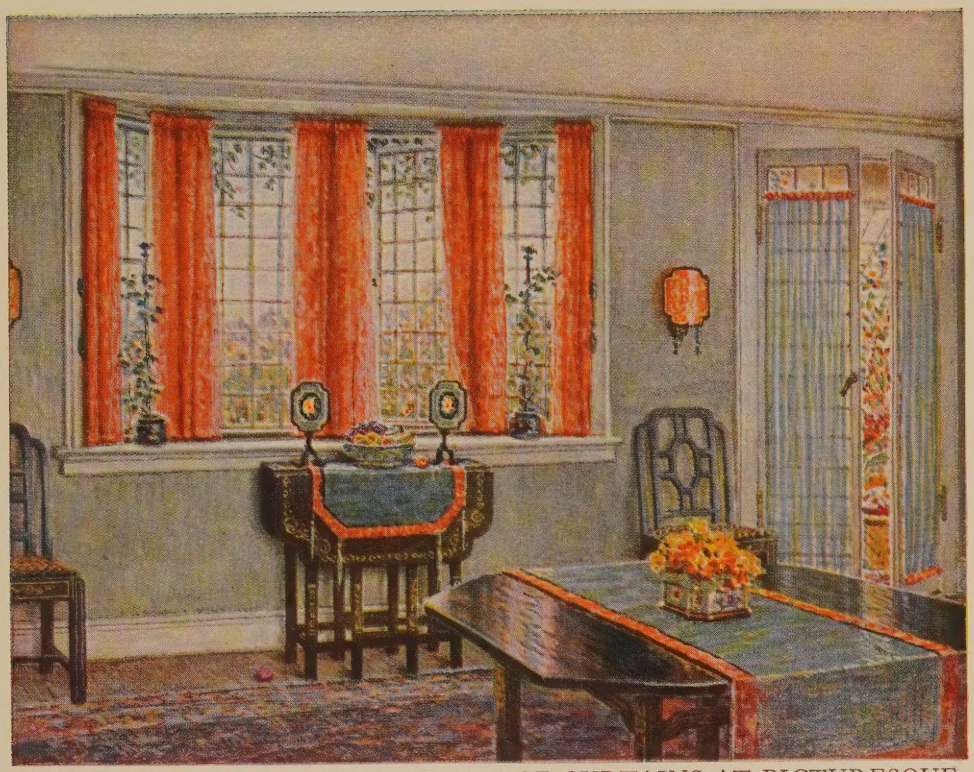
Regarding the Valance. The Valance, to be or not to be, and of what shape and size and style, is the question which claims attention next, and while to some extent the right answer depends upon the selection of materials, to a much larger extent the whole matter hinges upon the structure of the window in question. With a low ceiling, for instance, an elaborate or formal valance should not be considered. A shallow little box pleated affair, or French-headed or shirred, or perhaps the type of valance illustrated in the marginal sketch on page 5, are the kinds that will as a rule look best. Where ceilings are unusually low, and wherever the windows as well as the ceiling are low, curtains should be hung without any valance at all. In this case decorators often use a wooden cornice or frame, covering it with the same material as the draperies and in this way carrying a line of color across the window, or window group, without stilting the height of the room.

If, on the other hand, the windows will permit the use of almost any preferred style of valance, then it is merely to decide whether we will have it fulled—by any of the methods illustrated on page 23—or whether we prefer the fitted valance. As to depth, about twelve inches finished is an average size for the fulled valance and the shaped valance may be deeper in the center, or at each side of the center, and more shallow at other points, or deeper than anywhere else at the extreme ends, depending entirely upon the pattern of the material used—and, of course, the size of the window we are working upon.



Conventional French Door Treatment. Glass Curtains of Raydon—see page 13.

Portieres. We have left till last the subject of portieres because these should always be simplicity itself and so are generally best made of plain materials and left untrimmed and to hang in straight folds down to the floor, or rather to just escape the floor. *Orinoka Guaranteed Sunfast and Tubfast Fabrics* offer the homemaker a wide choice of velvets, either solid colors or two-toned or antique effects. Also among the *Orinoka Guaranteed Sunfast and Tubfast*

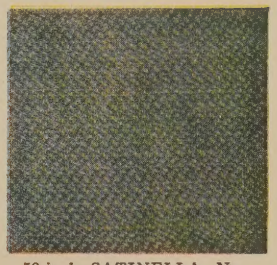


DINING ROOM WITH BUT ONE SET OF CURTAINS AT PICTURESQUE CASEMENT WINDOWS

50-inch TORENTO, No. 8619, color 332

50-inch RAYWICK, No. 5148, color 850

50-inch TAPESTRY, No. 9755, color A



50-inch SATINELLA, No. 1333, color 323

Casement Draw-Curtains—Torento; medium weight taffeta damask; firm texture; lustrous; Italian Renaissance pattern in self tones. Also in contrasting tones; wide color range.

Chair Seats—Checker-board tapestry; different color combinations for fine upholsteries.

French Door Curtains—Raywick Gauze; high luster; all desirable colors. Edges bound with Satinella; top panes of glass left uncovered.

Table Runner—Blue Satinella, banded with same goods in contrasting copper color; soft; light-weight and lustrous satin finish.

Draperies are popular double-faced velours and many particularly beautiful damasks. The latter not only make very rich portieres, but also may be used for wall coverings as suggested on page 10. Wherever a portiere hangs directly between two rooms and is seen alike from both sides, it is made of two breadths of material and, where necessary, goods of two different colors, in order to carry out the color scheme of each room.

In our illustrations we have attempted to show the most approved treatment of modern windows and also to suggest how perfectly *Orinoka Guaranteed Sunfast and Tubfast Fabrics* are adapted to every need of the decorator and the home-maker. Yet it is impossible to more than indicate a few of the infinite variety of patterns and materials which, under the name *Orinoka*, are *guaranteed absolutely impervious to sun and tub.*

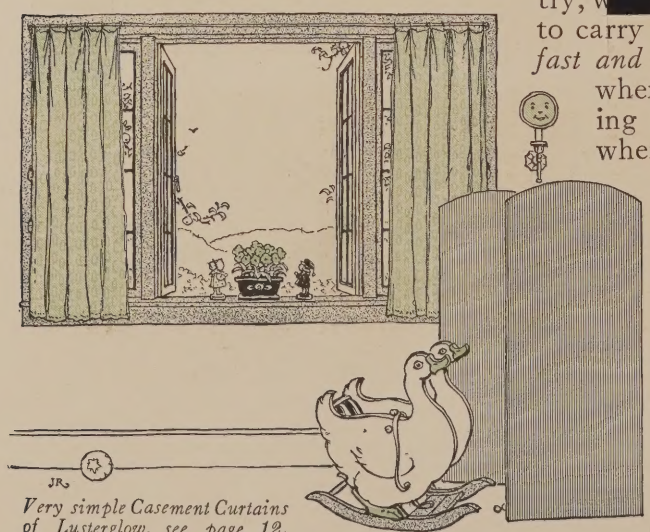
THE ORINOKA GUARANTEE

These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace with new goods or refund the purchase price.

This is a broad statement. We are prepared to stand back of it to the last letter, without reservations of any kind. It means that should you buy any *Orinoka Guaranteed Sunfast and Tubfast Goods* and find in three, or in three times three years, whatever the life of the fabrics, that they have changed in color, or in character, from exposure to sun or water, the merchant from whom you made your purchase is authorized by us to *immediately refund* your money on return of the goods, or to replace the goods.

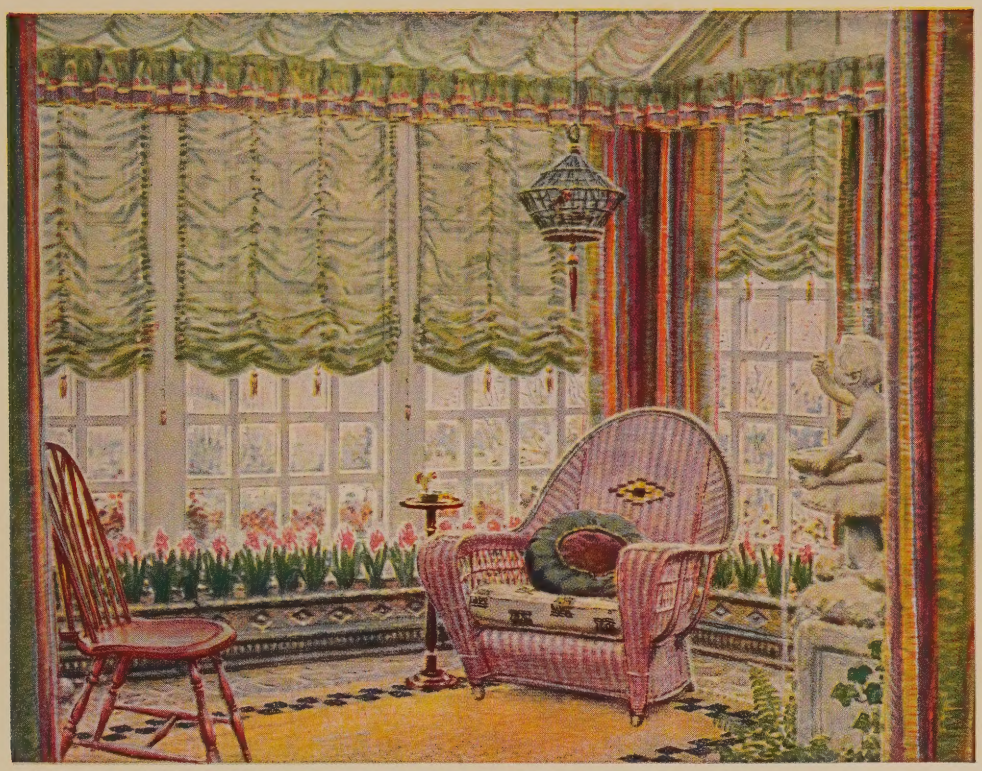
In this connection we might cite the instance of a man who, doubting that such a thing as an *absolutely* sunfast goods could be made, fastened a few strips of delicately colored *Orinoka Guaranteed Sunfast and Tubfast Fabrics* to the pennant of his yacht and cruised about with them throughout the summer, at the end of which time he conceded no further argument on the subject from us.

In another case the managers of one of the largest stores in the country, who have persistently refused to carry *Orinoka Guaranteed Sunfast and Tubfast Fabrics* for sale, when it came to the curtaining of *their own windows*, where they felt the need of buying goods that would not have to be replaced for years, used—and insisted upon the *exclusive* use of—*only Orinoka Guaranteed Sunfast and Tubfast* materials on the job. The inference is sufficiently plain.

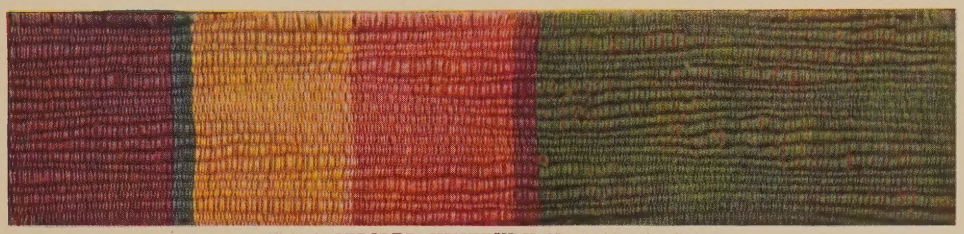


Very simple Casement Curtains of Lusterglow, see page 12. Another instance where one set of hangings suffice.

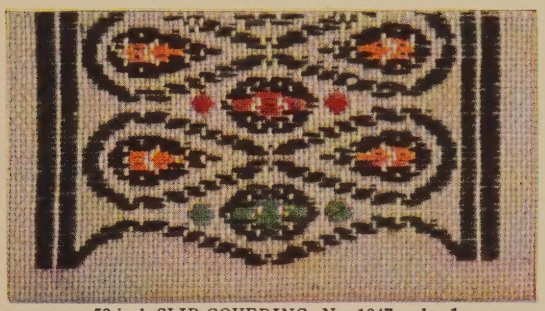
And while in the above case economy



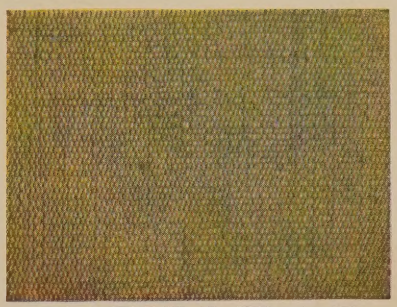
SUN PARLOR, FEATURING GATHERED SHADES COMBINED WITH LONG OVERDRAPERIES



50-inch STRIPED KINTBURY, No. 1441, color 310



50-inch SLIP COVERING, No. 1047, color 1



50-inch SUNRAY, No. 5769, color 199

Overdraperies—Striped Kintbury, a particularly decorative fabric in stunning combinations of broad and narrow stripes woven to give rough background effect.

Gathered Shades—Sunray, a light-weight fabric of firm texture in soft two-tone effects, just heavy enough to subdue strong sunlight.

Upholstered Seat Cushion of Orinoka slip-cover material; striking Dutch pattern on natural tan ground; also in stripe patterns.

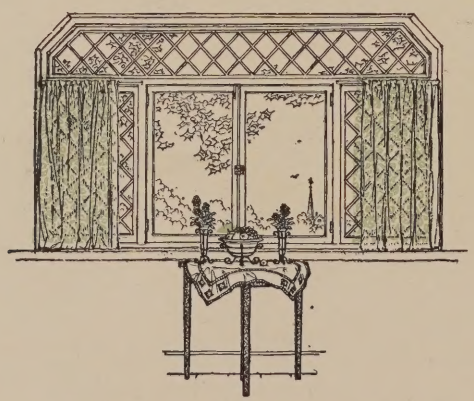
was undoubtedly the chief determining factor in choice, on the other hand, we may mention the wide use of *Orinoka Guaranteed Sunfast and Tubfast Fabrics* for curtains and upholsteries in the Hotel Biltmore and the Hotel Commodore—two of New York's best known and finest hotels whose names are synonymous with everything that is best in furnishing and equipment. Here the desirability of *Orinoka Guaranteed Sunfast and Tubfast Fabrics* from an artistic viewpoint has been as strong, if not even a stronger factor, in determining choice than the matter of service or economy in use. In the latter connection, however, we cannot refrain from adding that a short while ago when the Hotel Biltmore was refurnished all of the *Orinoka Guaranteed Sunfast and Tubfast Fabrics* were found to be, after a period of five years' service, as good as new—so entirely good, in fact, that while everything else of the old furnishings and decorations was taken out and replaced, all of the original *Orinoka Guaranteed Sunfast and Tubfast Draperies* were left in place with new appointments on every side.

For the woman who must buy according to the limitations of her purse there can be no question as to the advisability of an investment in *Orinoka Guaranteed Sunfast and Tubfast Fabrics*. But today the appeal of these literally *sun-and-tub-fast* goods is no less convincing to the woman who can afford to change her decorations with every changing whim and who, consequently, puts beauty in effect above all considerations of cost.

There is, indeed, no kind of window or type of room but for which one can find an *Orinoka Guaranteed Sunfast and Tubfast Fabric* that in character will be in keeping with the style of decoration as well as in harmony with the color scheme. There is no home so magnificently furnished but that among the finer *Orinoka Guaranteed Sunfast and Tubfast* materials will be found a sufficient number of rich or exquisitely delicate patterns to afford an appropriate choice.

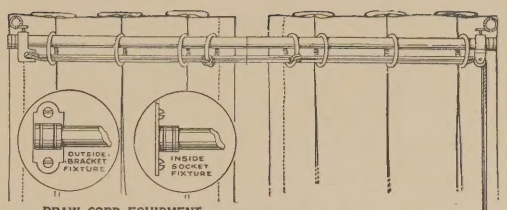
On the other hand, it can be as truly said that in the most simple of rooms the choice of *Orinoka Guaranteed Sunfast and Tubfast Fabrics* for hangings will lend a note of distinction to the decorative scheme.

Often the choice of *Orinoka Guaranteed Sunfast and Tubfast Fabrics* means a saving in initial expenditure; sometimes it means paying a little more; *but always* it means economy in the end. When you buy an *Orinoka Guaranteed Sunfast and Tubfast Curtain* the first cost is literally the final expense.



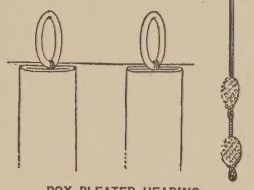
Casement Curtains of Madras—see pages 12, 13—in small pattern, hiding none of the charm of the decorative leaded glass.

A FEW HELPFUL SUGGESTIONS

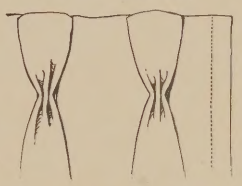


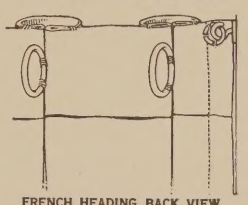
DRAW CORD EQUIPMENT

Sash or Glass Curtains. Curtains which hang close to the window glass may be either shirred over the rods, with just a shallow heading extending above the rod, or may be hung on light brass or bone rings, using any style of heading described below. In any event not less than a 2-inch turnover at the top should be made and always the goods should be turned double; that is for a 2-inch turnover a 4-inch allowance must be made on the goods in cutting. This not only gives sufficient body to the heading but prevents the seam of the hem from showing when the curtain is held up to the light. The correct place to put up the rod is inside the window frame, using what are termed "socket fixtures" (see diagram) and a ⅜-inch rod. Where the conditions of the individual window prevent putting the rod inside the frame, or the window shade does not allow room for the curtain rods, they must then be put up on the outside of the trim. Glass curtains are usually finished with plain hems or with very narrow fringe to match.

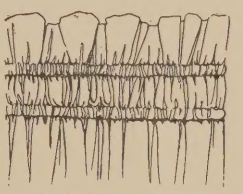

BOX PLEATED HEADING

Rods Top and Bottom. At French doors, hall doors and at any window where the curtains left free to blow out at the bottom would become a nuisance they may be shirred tight over rods top and bottom, leaving a heading extending below the bottom rod to correspond with that extending above the rod at the top. What is known as the "flat brass strap" (see diagram) is used in preference to the round rod.

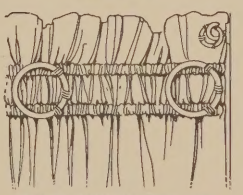

FRENCH HEADING, FRONT VIEW


FRENCH HEADING, BACK VIEW

Double Sash Curtains. Where two sets of curtains are hung at each window, one on the upper and one on the lower sash, the under curtain-rod is fastened directly on the lower window sash so that when the latter is raised the curtain goes up with it. This requires the "outside" type of fixture (see diagram). The top curtain rod is preferably fastened by "socket" fixtures on the inside of the window casing, but may be also put up on the upper sash with bracket fixtures. Both curtains are headed in the same manner and the hem of the upper curtain is made to hang just over the heading of the lower curtain.

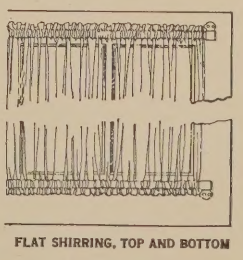

HEADING SHIRRED OVER CORD, FRONT VIEW

Headings. By the term French "Heading" is meant that heading where the fullness of the curtain is taken up by groups of outstanding pleats, evenly distributed at intervals depending upon the amount of fullness to be pleated into the window measurement (see diagram). A French Heading should be about two inches deep on soft, thin materials—with heading turned in double—and deeper up to four inches, depending upon the heaviness of the curtain goods.


HEADING SHIRRED OVER CORD, BACK VIEW

The Shirred Heading where curtains are hung from rings—as invariably with Casement Draw Curtains—has the fullness held in place by a tape stitched to the back and to which the rings are attached, or may be shirred over two or three cords to which the rings are securely sewed. The tape or the cords are cut slightly longer than the width of the curtain rod.

Draw Cord Equipment. Where casement draw curtains are hung on a sash so low that they may be drawn open or closed by hand without inconvenience or risk of stretching the goods, draw cord equipment may be dispensed with and expense saved. In every other instance one requires about 7 yards of pulley cord for an average size window, two "egg drops" to weight the ends of the cords and a pair of brass pulleys which are fastened at each end of the curtain rod. The


FLAT SHIRRING, TOP AND BOTTOM

cords are then run over the pulleys and through the rings, in manner illustrated by diagram, and knots are tied on the center rings to insure the curtains closing properly. Several pairs of casement curtains at a group of windows may be operated by the one set of equipment.

On Estimating Yardage. 100% fullness is usually allowed. If the material is heavy 75% will suffice. Where fullness has been skimped the curtain should have a shirred rather than a French pleated heading. Where side curtains are intended to draw over a group of windows more than the one breadth of goods must generally be used. Where the side curtains are intended merely for decoration a half-breadth of 50-inch goods for each curtain may be used if the window is narrow. If the curtains hang under a valance they need not be made as full as where the heading is exposed, the fullness being distributed in shallow box pleats to which 1-inch rings are attached (see diagram), and even these pleats may be omitted, sewing the rings at closer intervals.

Concerning Valances. Of whatever shape or size the valance, it should be hung on a separate rod allowing the curtains to hang free beneath it on their own rod, or else it should be tacked to a lath or valance board, which is always done where the valance is shaped or fitted instead of fulled.

For the woman at home the better plan is to buy the double rods, which come with two attachments on the one set of fixtures, the "goose-neck" being the most generally desirable as with these brackets the rods hold the curtains and valance sufficiently far out from the window while at the ends carrying the drapery back to the window trim. Where the woodwork is handsome draperies may sometimes be hung inside the window frame (see page 10), otherwise the rods are fastened at the outside edges of the wood trim.

Where valance is scalloped or shaped along the bottom edge considerations of both the pattern of the curtain goods and the shape and size of the window must be kept in mind. Always try first a paper or muslin pattern before cutting the goods.

All Draperies—Sash Curtains, Casement Curtains, and Side-Draperies—should be held in place by means of a small ring sewed at the extreme upper outside edge of the curtain and another at the lower outside edge, both of which are fastened into small cup hooks set into the woodwork (see diagram). Sew weights at corners or run weighted tape through hems.

Determining Length. Glass Curtains should be finished to just escape the window sill. Casement curtains may also just escape the sill if hung inside the window casing, or should come just to the lower edge of the wood trim if hung on the outside of the frame. As for side draperies, a curtain which reaches to the floor is always a formal treatment, the long curtain without a valance tending to increase the height of the room, while short draperies with a deep valance have the effect of lowering the ceiling. The short drapery should reach just to the bottom of the wood trim.

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Guaranteed
SUNFAST
DRAPERIES
UPHOLSTERIES
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These goods are guaranteed absolutely fadeless if color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.
THE ORINOKA MILLS
PHILADELPHIA

The word "sunfast" is so widely associated with the name "Orinoka" that often so-called sunfast materials are erroneously thought to be Orinoka Sunfast Fabrics.

To make certain that the materials you buy are Orinoka Guaranteed look for the Guarantee Tag which is attached to every bolt of genuine Orinoka Guaranteed Sunfast and Tubfast Fabrics. The words "Orinoka Guaranteed" also appear on the end of the board on which the goods are wrapped.

Draperies

Beautiful unfadable Orinoka drapery fabrics. The best known and most widely advertised drapery materials in the country. In our drapery department you will find an unlimited choice of both plain and pattern materials, in weaves, colors and designs, appropriate for any type of window.

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